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MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

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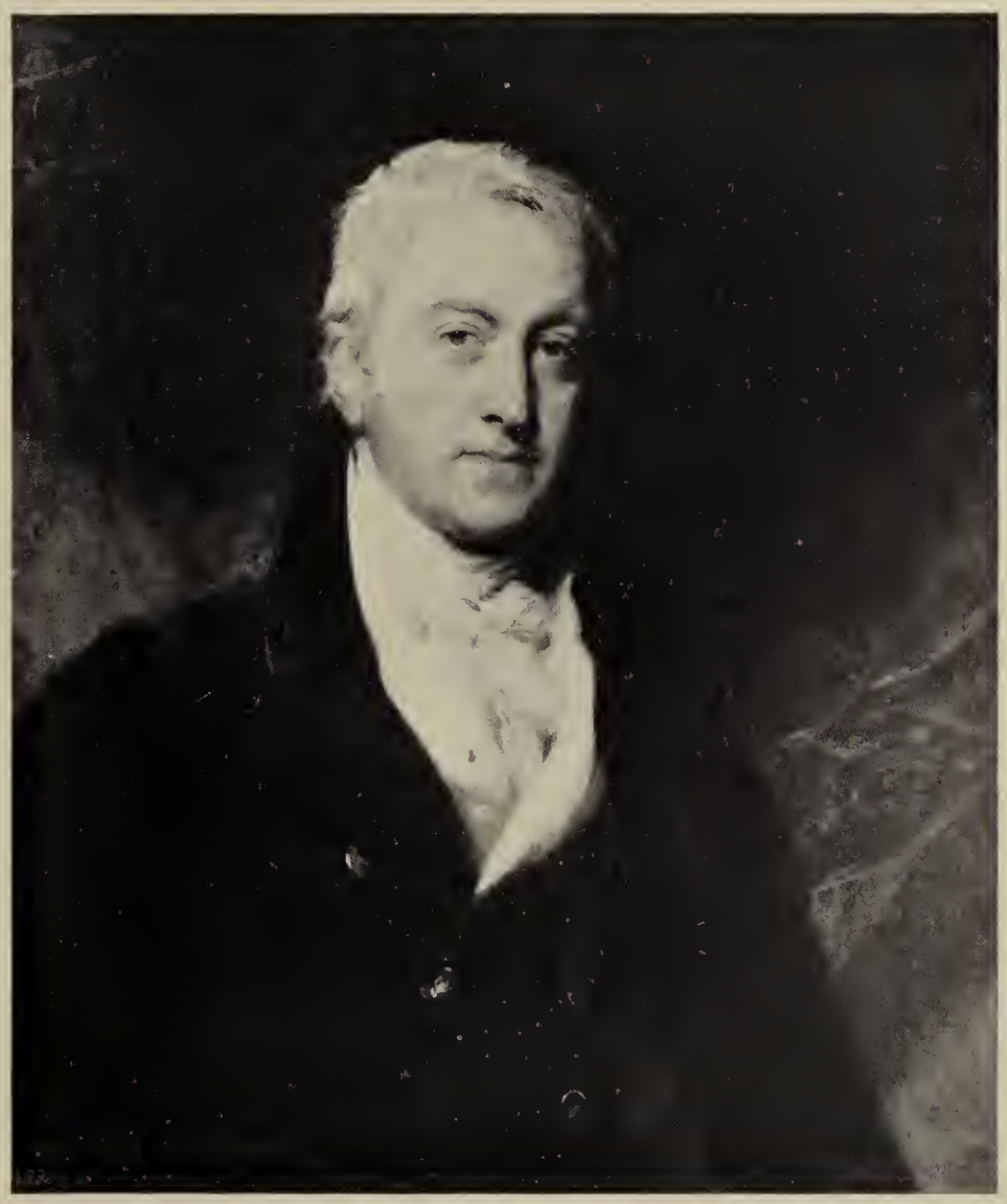

SIR THOMAS FRANKLAND SIR THOMAS LAWRENCE

GIFT OF ARTHUR J. SECOR

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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NUMBER 86 TOLEDO, OHIO JUNE, 1939

Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

AS THIS is written in early June, the number of seats reserved for the Museum concert series for next season exceeds that attained on September 1 of last year. The sale of tickets being our chief and most substantial indication of popularity, apparently our judgment in the selection of the type of programs to be presented is being fully justified. We are not sure whether our pleasure is the greater in the additional ticket office take (which will help to defray the increased cost of next year's series) or at the vindication of our decision, reached only after long and prayerful consideration and consultation.

We realize only too well that no concert, no series of concerts, none of the Museum activities will satisfy all tastes.

Knowing this we try in all of our efforts to strike a fine balance between what we believe from our conversations and investigations the intelligent public whom we serve desires, and what we feel from our study and experiment of nearly forty years and from the research and experience of others is best fitted for their requirements.

We are always receptive to comment and criticism and welcome the vision of the fresh eye, the penetration of the alert mind. It is through the intelligent suggestion of our many visitors and friends that much of the direction has been given to our work.

A SPLENDID LAWRENCE PORTRAIT

THE accomplishment of maturity so often belies the promise of youth of the infant prodigy that it is cause for remark when talent appearing at an unduly early age persists to the end of life. Thomas Lawrence was one of those unusual children whose precocity developed into talent which never deserted him. Born at Bristol in 1769, he was son of a father who was able to descend the ladder of success as rapidly as his offspring was to climb it. The elder Lawrence had met with equal failure as lawyer, excise officer, innkeeper. Engaged in the last occupation at the time of his son's birth, he soon removed to Devizes where he took charge of a popular hotel. A pompous and gregarious person, delighting perhaps more in injecting himself into the company of his guests than in their unobtrusive service, he ere long found in the child an able entertainer. Set upon a table at the age of five he would declaim passages from Milton and Shakespeare with such charm, and perhaps ability, as to win the plaudits of Garrick.

At the age of ten, at Oxford, he was producing considerable income by taking the portraits of all and sundry at a guinea or two each. Soon thereafter in the fashionable Bath he was executing three or four crayon likenesses a week, and his price had risen to three guineas. His formal education had been neglected since he had reached the age of eight; but in compensation he had an alert mind, and was in constant contact with the famous, the noble and the intelligent of his day. He had also at Bath the opportunity for contemplation and study of works by some of the old masters then in collections of the neighboring nobility.

In 1787 he went to London, received the advice of Reynolds to study nature, and entered the Royal Academy. He found sitters and success at once. Four years after his arrival in London, at twenty-two, still two years short of the age required by the regulations, he was elected an Associate of the Royal Academy at the behest of George III. The following year he became painter to the King in succession to Reynolds, and, before he was twenty-five he was elected an Academician, an achievement unprecedented and unparalleled. In 1820 he was unanimously elected to succeed Benjamin West in the Presidency of the Royal Academy, thus becoming the third to hold that office. He journeyed abroad on commission of the Prince Regent to paint the soldiers and statesmen who had resisted Napoleon, was elected to most of the Continental academies, was honored with knighthood, kept constantly busy by the many who would have their likenesses from his hand.

Endowed with a natural gift for quickly catching a likeness, with energy and industry, favored with great popularity, Lawrence was truly, to use the epithet Hogarth hurled at his contemporaries, a "portrait manufacturer." The bulk of his output was tremendous. From it he exhibited over three hundred works at the Academy, surpassing the record of Sir Joshua by sixty-four. The popularity of Lawrence's works has continued until this day, some of the more ambitious of them, despite his prolific output, bringing prices of record-breaking proportions.

Painting with great rapidity he perforce developed a formula which constantly recurs, producing at its worst over-pretty faces distinguished by over-luminous eyes, over-red lips, over-emphasized highlights, particularly upon the nose, frequently upon the garments. Even his juvenile work was characterized by a tendency to flatter his models of the fair sex, and this quality was not diminished as his age advanced. Even so, he incorporated into his canvases a refined charm which marked his subjects as of high estate. His superficial and brilliant style at its best resulted in portraits of distinction.

In his portraits of men there seems to be more soundness of construction, a more straightforward and sincere attempt at honest depiction, devoid of flattery, but certainly doing no violence to the dignity and character of the person represented. While the popular taste will ever prefer his handsome ladies, much of his real merit as a painter is to be found in his distinguished gentlemen.

The Toledo Museum possesses, as the gift of Arthur J. Secor, a remarkably fine and characteristic work of Lawrence's brush in the portrait of Sir Thomas Frankland. Unexpected realism, utmost simplicity of arrangement dominate this canvas. The ruddy flesh tones are echoed in the deeper values of red in the background, set off against black of the coat, creamy white of the shirt and stock. The strongly modelled face bespeaks the character of the individual, who was a man of some considerable attainments.

In the late years of the eighteenth century and the early ones of the nineteenth an educated gentleman was a many-sided individual. Before the days of specialization, and when the bulk of knowledge and all its minutae in any one field was not sufficient to absorb the energies of a lifetime, it was still possible for a man to boast of at least modest attainments in many directions. Sir Thomas Frankland, the sixth baronet, and son of Admiral Sir Thomas Frankland, was distinguished as author, artist, scientist, mechanician, and classical scholar. He was also a learned botanist, an excellent naturalist, and an authority on sports. He was a

Fellow of the Royal Society, and intermittently for nearly eighteen years a member of parliament. His portrait by Lawrence was probably painted about 1800. It was secured by Mr. Secor in 1927 and was later presented to the Museum along with many other splendid works by the English contemporaries of Lawrence.

A RARE STEVENS GALLERY ADDITION

A TRAVELING library originally made for the famous Bacon family has been acquired by the Museum for the George W. Stevens Gallery. The acquisition of this notable set of seventeenth century books in the same year as the Italian sculptures and several modern works provides a happy and striking contrast. It attests the wide ramifications of art to be found in the Museum.

Because of the enormous strides made in transportation in the last hundred years one is apt to forget that earlier travelers were able to do quite well without attaining speeds of from fifty to two hundred and fifty miles per hour. In fact, the more leisurely pace of the seventeenth century induced the erudite few to provide themselves with a small case of books when traveling.[1] Touching the fields of History, Philosophy, and Poetry, the books were placed in a specially built box, and the whole constituted a traveling library such as we now have at the Museum.

If you were an educated traveler at the time of James I you would undoubtedly have been well versed in Latin. If you had been one of the Bacon family, for example, and had the present library with you during a long wait for a change of horses, or at an inn, you might have pulled out for your diversion The Annals of Seneca, or maybe the Works of Tacitus. If in a more pious mood, you would have chosen something like Thomas à Kempis' account of the life of St. Augustine, or a book called Meditations of Piety and Devotion. In a lighter mood you could have read any of Six Comedies of Terence, or the Satires of Juvenal. These and kindred books form the library.

There are thirty little volumes, almost all bound in white vellum.[2] On the sides is stamped a gold angel with the motto, Gloria Deo; on the backs, thistles, pomegranates, tudor-roses, and other designs. The books are contained in the original case, itself shaped to resemble a book, and divided on the inside into three compartments by two shelves. The exterior is covered with dark Morocco leather, whose upper and lower sides are decorated with fine gold tooling. The inside of the lid is lined with vellum on which is painted a Renaissance architectural framework on the

THE BACON TRAVELING LIBRARY ENGLAND, SEVENTEENTH CENTURY
SHOEMAKER FUND PURCHASE

base of which is the Bacon coat of arms. Between the columns of the framework is a list of the books in the library.

The exceeding rarity of the set is emphasized by the fact that there are only four known to be in existence. These are in the British Museum, in the Brotherton Library of the University of Leeds, in the Huntington Collection of San Marino, California, and in our own Museum. Likewise the history of these four sets is shrouded in obscurity. A search through the foremost learned journals has failed to disclose any reference to the subject, and the libraries in question are without detailed information. All four traveling libraries bear a close resemblance to one another and are undoubtedly interrelated in some way.

The traveling library of Sir Julius Caesar is considered one of the most treasured possessions of the British Museum, and is always on view in the King's Library. It is identifiable by the coat of arms of Sir Julius, who was the son of an Italian physician and for years a prominent figure at the courts of Elizabeth and James I. It was made not earlier than 1619.

The set in the Brotherton Library at the University of Leeds bears the coat of arms of a John Madden, to whom the set belonged, and of an unknown. The fact that, among its book titles, only the name Julius Caesar appears in capital letters indicates that the owner of the unknown coat of arms gave the set to Sir Julius Caesar, and that it was Sir Julius who gave the set to John Madden, probably having Madden's coat of arms emblazoned in place of his own. The Madden set is dated 1617.

The set in the Huntington Library came from the library of Sir Thomas Edgerton, who was Lord High Chancellor of England in the reign of James I. If the Huntington set belonged to Edgerton personally, it may antedate the others, for Edgerton died in 1617.

That the Toledo set is closely connected in time with the other three traveling libraries is indicated by the fact that its original volumes date from 1600 to 1620. There were some replacements later in the century. Unfortunately the coat of arms, although known to be of the Bacon family, is not traceable to a specific member.[3] The connection of Sir Julius Caesar with the Toledo set is indicated by the fact that his third wife, Anne Wodehouse, was a niece of the great Francis Bacon, who gave her away at her wedding. Sir Julius was also one of the supervisors of the will of Sir Francis. Because of these connections with the Bacons, and because of Sir Julius' known proclivity for traveling libraries of a type closely similar to ours, it is reasonable to assume that he is responsible for the Toledo set, as well as for the one in the British Museum. Whether the Huntington set is also connected with Sir Julius is unknown.

The acquisition of the Bacon traveling library thus brings to Toledo and to the Museum's collection of rare books and manuscripts a distinguished new item of great importance. Its association, unusual purpose, and beauty of workmanship all provide avenues of interest for friends of the Museum, who will find it on exhibition in the George W. Stevens Gallery.

[1] Travel was relatively perilous in the Middle Ages, cf. Jusserand, J. J., *English Wayfaring Life in the Middle Ages*, New York, 1889, pp. 145 ff., and still extremely primitive in the time of our traveling library, cf. Bates, E. S., *Touring in 1600*, New York, 1911, pp. 240 ff.

[2] Dimensions: Books, 4⅝ in. x c. 2⅜ in. Case, 16⅛ in. x 10⅝ in. x 3¼ in.

[3] In the Museum's files are documents containing reports from the British College of Heraldry on the coat of arms in question. Its exact identification is made difficult by the fact that the particular device it uses was first employed by Sir Edmund Bacon, who lived from 1297-1336. It is possible that the original owner of the Toledo set was a descendant of Sir Nicholas Bacon, who was living in 1568 and is known to be a direct descendant of Sir Edmond Bacon.

THE JUDGMENT OF PARIS — JOACHIM PATINIR

A VERY EARLY LANDSCAPE

PATINIR is called the father of landscape painting. In this, as in all such designations, there is a certain amount of inaccuracy. Certainly he was not the first artist to show in his work an appreciation of the beauties of nature. Before his time in Italy many an artist had demonstrated, if, indeed on a small scale, observation and understanding of hills and valleys, trees, rocks, verdure. In his own country Jan van Eyck, Roger van der Weyden, others antecedent to him had casually introduced into their panels small passages which, on close observation, show representation with fidelity and feeling of broad views, either studied from nature or composed in imaginative vein. Even so, it is to the credit of Joachim Patinir that he brought to independent importance larger proportions, greater dominance, the sweeping view of majestic, almost heroic terrain.

Nor was his work pure landscape. He frequently collaborated with Massys, Van Cleve and Isenbrant, painting the landscape backgrounds for their pictures. It is thought that they in return may have executed the figures introduced into his landscapes.

Rarely if ever does a work by him fail to have a subject of Biblical or mythological significance. The personnages are always, however, incidental to the grandeur of mountains, the pastoral calm of broad fields. Frequently they appear to the eye only upon detailed examination, particularly when one is in the presence of the photograph rather than the original.

The known facts of Patinir's life are not extensive. He was born at Bouvignes, near Dinant. The uncertain date of his birth can probably be placed between 1475 and 1480. He is thought to have worked at Bruges along with Gerard David, who with Massys and Bosch influenced his technique. When Dürer made his trip to the Netherlands, he made his acquaintance, attended his second marriage, thought highly of him. In his diary he spoke of him as "the good landscape painter." Patinir was then at Antwerp where he had joined the painters guild in 1515, and there he died in 1524.

The remaining works by Patinir's hand are not plentiful. Signed ones exist in Antwerp, Vienna, Madrid and Karlsruhe. Others are attributed to him by stylistic analogies to these. To this latter class belongs the Judgment of Paris. Thoroughly characteristic is the classically titled group in the foreground, dwarfed by the immense grandeur of nature. The diminutive figures are lightly sketched in, almost superimposed, as an afterthought, or an excuse for a title, upon a landscape of magnificent distances, condensed with infinite pains upon a panel but twelve by eighteen inches in size. Great craggy hills dominate the scene. Masses of soft foliage of bushes and trees relieve their ominous severity. Birds and animals feed contentedly in the shadows of the trees. Winding roads lead across the rolling meadow to substantial farmhouses, and along the roads people walk. From these houses the eye is led to the turrets, spires and domes of a city nestling at the base of a rocky hill upon the shores of a stream across which is an arched bridge. The vision travels on along a tree-bordered winding road to the gates of another city. Beyond are rolling fields with suggestions of villages and single buildings. The landscape which seemingly stretches for many miles through ever-lightening bluish atmosphere at last vanishes at the far-distant horizon.

It was the creation of works such as this, assembling in fantastic and romantic form the contrasting beauties of nature, which gave to Patinir his reputed paternity of landscape painting.

Our panel was first shown in Toledo at the exhibition of Flemish Primitives in 1935, from which it was purchased by the Museum. It bears on the back a seal with an unidentified coat of arms, indicative of its inclusion in a now forgotten collection.

DURER'S ADAM AND EVE ACQUIRED

CONSTANTLY amazing is the manifold character of Albrecht Dürer's interests and activities. Thinker, writer and artist, he was an outstanding man of his time, the period of the Reformation. Living in Nuremberg, the center of that movement, Dürer took part in discussions with its leaders and gave thought to the questions of faith and religion, and to scientific and humanistic problems as well. He presented his thoughts both through the written word and by pictures in various media; oil paintings, wood engravings, copper engravings.

It is in his graphic work that we find the most significant presentations of Dürer's thinking. Religious subjects and biblical stories are depicted with deep understanding through woodcuts in such series as the Life of the Virgin, and the Large Passion, and through copper engravings in the Little Passion series, and in the portrayals of Saints, and of the Madonna in a variety of settings. Mythology, science and natural phenomena were treated in a number of works, including The Satyr Family, Melancholia, and the Rhinoceros. Dürer was alive to all the new discoveries and theories of his age and kept informed through correspondence, reading and travel of the current intellectual activities within and without his own country.

In the north the Gothic period had come to a close by 1500 and the full life of the Renaissance was in the ascendancy. The realistic approach applied to all things—in particular to the drawing of landscape, architecture, and to the human figure—had been the subject of scientific research and treatise. Dürer was no doubt familiar with the writings of this nature, but made his own investigations and studies, some of which were expounded in his Theory of Human Proportions, completed in 1504 but not published until 1528.

The magnificent engraving, Adam and Eve, was produced in 1504, a manifestation of Dürer's conclusions resulting from careful study of proportions of the human body. To Dürer, a deeply religious man, the choice of subject was most logical, for his theory was based on the premise that God created Adam and Eve perfect in body and soul and that the Fall introduced Sin, imperfections of body following in its train. Adam and Eve, therefore, as portrayed in the Garden of Eden being tempted by the Serpent, typified for him the perfect man and woman, the ideal for what he called in his canon of measurement "the normal man and woman of middle size."

ADAM AND EVE — ALBRECHT DURER

SHOEMAKER FUND PURCHASE

Extraordinary care was taken in the preparation of preliminary studies for the figures in the engraving. Numerous pen and ink drawings were made, at least two of which are still preserved. One in the Albertina shows on the reverse side of the paper the circles and measured lines by aid of which Dürer fixed the important points of the figures. Sketches of hands were drawn at different angles and of the figures in relative positions to one another. In addition to these exceptional attentions to perfection of drawing, Dürer took great care in the technical production of the en-

graving. Proofs were taken from the plate at various stages, three of which are preserved, and one of which was reproduced by the Chalcographical Society.

A superb impression of this noted engraving has just been acquired by the Toledo Museum. It is without doubt one of the finest impressions of the Adam and Eve in existence and takes rank in the Museum's collection with the Rembrandt Hundred Guilder print acquired several years ago. In a remarkable state of preservation, with margins, the Dürer engraving is printed on fine old paper with the "bull's-head" watermark.

Dürer's ability as a draughtsman is shown here perhaps better than in any other of his works, the wealth of detail surrounding the magnificent figures worthy of the closest study. His goldsmith training is recalled in the drawing of the exquisite leaves and the fruit of the tree, the curls of Adam and the flowing tresses of Eve, the studied arrangement of fine lines creating shadow. The plate is completely filled with foliage, animals, birds; in the upper right corner a tiny goat is balanced precariously on a high rock. Even such minute details as the sly expression of the serpent, and the mouse in the lower left corner, have been treated with utmost care. It is difficult to believe that the richness of black and the brilliance of white is the result of the placing of fine lines, closely and more closely, and farther and farther apart. The engraving evidences Dürer's understanding of form and the highest development of his methods of shading to obtain its perfect representation.

The tablet, inscribed and dated, customarily used by Dürer as his signature, is always a definite part of the composition. Here it is hanging from the leafy bough of a tree, which Adam grasps in his hand.

The acquisition of the Adam and Eve, made possible through the Frederick L. and Kate B. Shoemaker Fund, adds to the group of Dürer engravings and woodcuts in the Museum one of his most important works—certainly one of the most beautiful. It heads the list, which already includes such notable prints as the largest of all, the St. Eustace, The Knight, Death and the Devil, The Virgin with Short Hair, and The Great Horse, acquired as the gift of Winthrop H. Perry, the delicately drawn St. Anthony Reading, Melancholia, a silvery St. Jerome in his Cell, Portrait of Erasmus, and the set of sixteen prints of The Little Passion, The Rhinoceros, The Descent from the Cross, The Seven Angels with Trumpets, Holy Family with Saints and Angels, and an exceptionally well-matched set of the twenty woodcuts comprising The Life of the Virgin, as well as The Cannon, one of Dürer's six etchings.

CHINESE VASES CH'ING DYNASTY

GIFT OF H. A. FEE, ADRIAN, MICHIGAN

GIFT OF CHINESE VASES

FOR two thousand years the people of Ching Te Chen have been making ceramic wares. This town on the Yangtze River in the Province of Kiangsi is still the chief seat of the porcelain industry of China. More significant in the world history of the delicate and fragile ware which it produced than Meissen in Germany or Sèvres in France, Ching Te Chen reached its highest achievement during the last Chinese Dynasty, the Ch'ing. And in the reign of Kang Hsi, second emperor of the Dynasty, who ruled from 1662 to 1722, the artistic quality of the ware was at its greatest.

A pair of jars of this period has recently been presented to the Museum by H. A. Fee of Adrian, Michigan. They form a notable addition to our collections because of their beauty and superior quality and because they are alone of their kind in our galleries.

These vases belong to that category of porcelain known from its decoration as five-color ware. Long accepted as one of the exquisite expressions of the potter's art by the Chinese, this type also found high favor with foreign collectors. The five colors which have given it its name are red, yellow, green, blue and black, the established palette of the Chinese enameler. These colors are so manipulated by the expert application of thick and thin layers of the glaze, thereby producing delicate gradations and shadings, that the restriction of the color scheme is hardly apparent.

The usual theme of porcelain decorators as well as painters was a scene representing rocks, trees, flowers and birds. On each of our vases a pheasant is perched on an idealized rock while a pair of smaller birds fly high in the air. The tree is the magnolia or, perhaps, the camellia. The large flower motif is drawn from the peony which the Chinese call the king of flowers. Iris and grasses complete the natural setting. The necks are decorated with various motifs, including the rhinoceros horn cup, and tied scrolls.

As a pair, these vases are beautifully matched. The white of the background—an important consideration in judging good porcelain—is of remarkable brilliance and purity. The colors of the decoration are clear and well-blended. The shape, a so-called baluster form, is perfectly conceived.

The metal tops and bases which now adorn the vases are not of Chinese origin, but of French. When, during the eighteenth century, one of the most extensive markets for the porcelain of China was found in Europe, it was customary for the Occidental purchasers to embellish the pieces, complete and beautiful in themselves, with ormolu mounts. Such ornamentation brought them into keeping with the decorative tastes of the time and made them, in the eyes of their purchasers, more appropriate to their place on the mantle of the grand salon. We, in America, having become accustomed to them in their more elaborate form, are slow to restore them to their original Oriental state by removing the French additions.

These two excellent examples of the Chinese potter's art introduce a new note into our very small Oriental collection and tell an important part of the story of porcelain.

Recently installed in the Print Gallery are several splendid examples of contemporary lithography. Being shown for the first time since their acquisition are the striking work by Matisse, Nue au Coussin Bleu, a strongly drawn head by Rouault, and Derain's delicately modelled Torso de Femme.

NEXT YEAR'S ANNUAL PROFESSOR

THE first year of the Annual Professorship established by the Museum through the grant of the Carnegie Corporation of New York has proven most satisfying. Dr. Clarence Kennedy and his wife, Ruth Kennedy, with the broad range of their interests, have brought to the Museum's students and staff fresh inspiration and extended outlook in many fields. They have broken the ground in our new venture most successfully.

For the coming year the Annual Professor will be Dr. Hans Tietze. The appointment to the Toledo chair was tendered him somewhat over a year ago, and the intervening time has given him opportunity for careful consideration and preparation of his work with us.

Dr. Tietze was born in Prague, and received his education chiefly in Vienna. For three years he was a Fellow of the Institute for Austrian Historical Research. At the close of this period he took his doctorate at the University of Vienna. He then spent a year as Fellow of the Austrian Institute of Historical Studies in Rome. Thereafter he became assistant in the History of Art at the University of Vienna, and later secretary of the Commission for the Conservation of Ancient Monuments. In 1919 he was appointed associate professor of History of Art at the University of Vienna, and at the same time given the task of reorganizing the Austrian museums so that it was only in 1926 that he was able to resume his teaching. In 1932 and in 1935 he visited the United States, the second trip being occasioned by a lecture tour organized by the Institute of International Education.

Dr. Tietze has a long and distinguished list of publications to his credit. Among his most recent and perhaps most important works are those on Dürer, written in collaboration with his wife, and on Titian. A volume on Tintoretto is soon to appear.

The Annual Professor will offer a course of lectures on National and International Elements in the Northern Renaissance, tracing the development of painting and sculpture in the Low Countries and Germany. Lectures will be open to all interested, and will also carry university credit for students who register, complete the assigned work and pass the examinations.

Graduate students, subject to the approval of the director of graduate study at Toledo University and of Professor Tietze may carry on research work under his direction upon subjects lying within his field. He will also present from time to time popular lectures planned to have a broad appeal to all Museum visitors.

MUSEUM NEWS

The George W. Stevens scholarship has been awarded to Merle Rath. It will enable him to study industrial design at Pratt Institute, Brooklyn, New York, next year. Mr. Rath entered the Museum School of Design in 1933. Since then he has completed most of the courses offered both in the School and the Educational Department and has graduated at Toledo University. The thoroughness and excellence of his work in our classes made him the outstanding candidate for the scholarship.

The Chinese landscape scroll painting attributed to Kuo Hsi owned by the Toledo Museum has been lent to the Pacific Cultures Exhibition at the Golden Gate International Exposition.

The Carnegie Institute at Pittsburgh has recently held an exhibition of paintings and drawings by Jon Corbino in which his Stampeding Bulls owned by the Toledo Museum was included. A reproduction of our painting was used as the frontispiece of the catalogue.

The magazine Life plans to include in an early issue a pictorial story of the Museum. Miss Margaret Varga of the editorial staff recently visited the Museum and made the selection of the paintings and other works of art to be illustrated and laid out plans for photographing Museum activities.

The Catalogue of European Paintings will soon be ready to go on the press and should certainly be ready for distribution no later than September 1.

The Museum has lent about one hundred pieces of American and European glass for the exhibition of early bottles and drinking glasses in the Distillers Institute Building at the New York World's Fair. The exhibit also includes glass from the Philadelphia Museum of Art and from the private collection of Mr. George McKearin, Hoosick Falls, New York.

The Art Institute of Chicago has invited for its forthcoming exhibition, Fifty Years of American Painting, the works Corn Shelling by Eastman Johnson, and Stampeding Bulls by Jon Corbino.

Miss Betty Parker, Instructor in the Museum School of Design, will teach during the summer in the art department of Camp Accomac, Hillside, Maine.

Manuel Barkan, School of Design Instructor, has been engaged for the summer months as arts and crafts counsellor at Camp Naivelt, Newburgh, N.Y.